

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# *Symphony Orchestra*

**MICHEL TABACHNIK**  
Conductor

\*\*\*\*\*

**SATURDAY, OCTOBER 20, 1990**

**8:00 PM**

**MACMILLAN THEATRE**

PROGRAM

Academic Festival Overture

Johannes Brahms  
(1833-1897)

Passacaglia on a Bach Chorale

Oskar Morawetz  
(b.1917)

Three Cornered Hat: suite no.2  
The Neighbour's Dance (Sequidillas)  
The Miller's Dance (Farruca)  
Final Dance (Jota)

Manuel de Falla  
(1876-1946)

\*\*\*Intermission\*\*\*

Symphony No.2  
Adagio molto, Allegro con brio  
Larghetto  
Allegro  
Allegro molto

Ludwig van Beethoven  
(1770-1827)

\*\*\*\*\*

This evening's performance is being recorded by CJRT-FM for future broadcast.



## TONIGHT'S ARTISTS

One of Europe's most talented conductors, **MICHEL TABACHNIK** concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan. Since conducting the University of Toronto Symphony Orchestra last April, his engagements have included:

- two concerts with the Philharmonique of Radio France in Paris and the Ensemble Intercontemporain of Boulez
- Festival of the Gulbenkian Foundation in Lisbon
- Benefit concert with l'Orchestre de l'Opéra de Paris and Ruggiero Raimondi
- recordings for the French label Lyrinx completed in Monte Carlo
- televised broadcast of a concert with RAI Symphony for the World Cup soccer in Rome
- tour with Mediterranean Youth Orchestra; several concerts, including Aix-en-Provence, Orange, Rome with such soloists as Barbara Hendricks
- September was spent composing an oratorio -- a commission for the 7th Century of Swiss Confederation, for performance at opening of festival in 1991
- concert with the National Orchestra of Poland for the autumn festival in Warsaw
- from 1-9 October, toured in Switzerland with l'Orchestre de la Suisse Romande

\*\*\*\*\*

## NOTES

### **Academic Festival Overture**

**Johannes Brahms**

On March 11, 1879, the University of Breslau bestowed on Brahms an honorary degree of Doctor of Philosophy with a citation that read: "...a most illustrious man, now leader of the most severe art of music in Germany." The composer did not attend the ceremony, but thanked the University with his slightly mocking *Academic Festival Overture*, which he conducted in the premier in Breslau on January 4, 1881.

Brahms himself describes the work as "a cheerful potpourri of student songs, and to take the work seriously would go contrary to the intention of the composer." However, it is Brahms' manipulations of these student songs that make the *Academic Festival Overture* a masterfully crafted work. The sombre opening in C minor contradicts the "festival" mood inherent in the title of the work. But this mood quickly shifts with the soft trumpet introduction of "Wir haben gebaut ein stattliches Haus" (We Have Built a Stately House). This development continues with a mix of student songs: "Der Landesauter" (The Father of Our Country) and "Was Kommt dort von der Höh" (What's Coming from on High). Brahms' orchestrational technique encourages humour and frivolity for bassoons and oboes with the scoring of this latter piece. "Gaudeamus igitur" (Let Us Rejoice) announces the coda to the overture and the orchestra responds with a jubilant conclusion to the *Academic Festival Overture*.

### **Passacaglia on a Bach Chorale**

**Oskar Morawetz**

Canadian composer Oskar Morawetz's compositions have been performed by more than 120 orchestras worldwide, conducted by such eminent conductors as Zubin Mehta, Seiji Ozawa and Rafael Kubelik. Morawetz composed the *Passacaglia* in December, 1963, and dedicated it to the memory of President Kennedy. It was premiered by the Toronto Symphony in November, 1964 on the anniversary of the President's assassination.

The chorale-tune upon which the work is based is *Herzlich thut*, a tune by Hassler that had been converted from its secular origins to a chorale in 1613. J.S. Bach, in the *Saint Matthew Passion* and other works, used it several times, each with different words. It was the words of the standard English version (Elgar-Atkins) of the *Passion Chorale*, "Be with me Lord when dying, O part not Thou from me," that Morawetz found so appropriate, and it is the music which goes with these words that forms the basis of the *Passacaglia*. This fragment of the chorale undergoes fifteen variations which are joined so smoothly that the listener feels only two main sections: variations 1 to 8, where the extended melodic lines over the bass are mostly based on the theme itself, and, starting with variation 9, where the chorale is combined with Bach's *Three Part Invention* in C minor. From there a *crescendo* achieves quite dramatic proportions through many other contrapuntal devices and grows in tension and content until the last bar. This work has a special place among Morawetz's compositions. He has intentionally kept the harmonies of the Baroque period, but combines the emotional intensity of the Romantic period. (Program note supplied by the composer)

**The Three Cornered Hat Suite #2**  
**"El sombrero de tres picos"**

**Manuel de Falla**

"El sombrero de tres picos" was inspired by Serge Diaghilev, who brought his company of Russian dancers to Spain during World War I. The music was originally composed to accompany a pantomime based on a story by Spanish author Alacón entitled *El corregidor y la molinera* (The Corregidor and the Miller's Wife), and was revised into a full ballet under the present title for its London premiere in 1919. "El sombrero de tres picos" is one of Falla's most humorous compositions with dance forms, rhythms and melodies deeply rooted in Spanish popular music. The orchestration has been strongly influenced by Stravinsky, and gives the listener the overall impression of a guitar, the most popular instrument of Spanish folklore.

So little of Falla's music has survived, for much of it he personally destroyed. His compositional technique was meticulous, and he would spend years perfecting a work before it was published. The second Suite opens with *Danza de los Vecinos* (Dance of the Neighbours) in a traditional seguidillas form. The seguidillas is followed by an equally traditional, vibrantly rhythmic Farruca entitled *Danza del Molinero* (The Miller's Dance). The third and final movement to the suite is a jota in rondo form, where the entire orchestra is utilized to enact the main theme of the ballet: the victory of the people over monarchical authority. Falla creates a musical climax in the final refrain of the suite using tutti orchestra to conclude the excitement in the ballet *El sombrero de tres picos*.



## Symphony No. 2

Ludwig van Beethoven

The first performance of the D major symphony took place on April 5, 1803, in one of Beethoven's own concerts in Vienna and was dedicated to Prince Karl von Lichnowsky. Sketches indicate that the work was begun as early as 1801, but was not completed until the fall of 1802 outside Vienna in the village of Heiligenstadt. The Second Symphony was completed at a time when Beethoven's hearing was being most seriously threatened and he began to realize that his infirmity could become permanent. The *Heiligenstadt Testament*, written in October of 1802, bears witness to the extreme despair and despondency that overwhelmed Beethoven at this time, just as the Second Symphony represents the musical testament from this period.

The Adagio introduction to the first movement is but a small example of the magnitude of the work which is to follow. The Allegro contains an extended coda section which redevelops the principal theme (a compositional trait that Beethoven uses in his later symphonic works). The remainder of the symphony has equally large dimensions: the theme of the Larghetto second movement abounds with rich melodic line and character. Both the Scherzo and Finale movements grip the listener with melodic and dynamic contrasts full of vitality and energy. The Finale is composed in expanded Sonata form, with unexpected returns to the first theme. The coda section to the Finale is twice as long as its development, introducing both an entirely new theme and the conclusion of Beethoven's Second Symphony.

*Notes by Dean Jobin-Bevans, History and Literature, Year 4*

\*\*\*\*\*

### NEXT SYMPHONY ORCHESTRA CONCERT

Friday, November 30, 1990  
8:00 pm in MacMillan Theatre  
\$10/\$7 students, seniors

**Richard Bradshaw**, conductor: 1990/91 Wilma & Clifford Smith Visitor in Music

Roussel: *Bachus et Ariane* #2  
Vaughan Williams: "London" Symphony

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Jeremy Bell  
Vivian Chon  
Debbie Diamond  
Mark Fewer  
Boris Kris  
Chui-Tan Lee  
Xiao Liao  
Phong Mach  
Lenore McIntyre  
Diane Nam  
Stevan Pepa  
Tara-Louise Perrault  
Konstantin Popovic  
Erika Raum\*\*  
Rudy Sternadel  
Eric Watson

Violin II

Nancy Case  
Sophie Drouin  
Melissa Exmundo  
Mariola Frackowiak  
Corey Gemmell  
Karen Graves+  
Joo-Joo Kang  
Anna Kolesar  
Grace Law  
Amanda Lee  
Shana Sandler  
Claudia Stecker  
Diane Vardy  
Samuel Yeung

Viola

Melissa Arenchick  
Sharon Chen  
Katherine Hill  
Bridget LaMarche+  
Richard Lee  
Johann Lotter  
Don Lyons  
Rachel Sells  
Adrienne Sommerville  
Michelle Speller

Violincello

Orly Bitov  
Lois Chia  
Mary-Katherine Finch  
Jeremy Findlay  
Irina Grunberg+  
Darach McGee  
Cindy Song  
Margaret Tobola

Double Bass

Robert Clutton+  
James Creeggan  
Brian Joyce  
Patrick MacPhail  
Wayne Schmidt  
Greg Sheldon

Flute

Chenoa Anderson  
Sonja Boon  
Elizabeth Fekete  
Jennifer Hellen  
Martina Kurth  
Louis Papachristos  
Todd Skitch  
Megan Windsor

Piccolo

Chenoa Anderson  
Elizabeth Fekete

Oboe

Heidi Postl  
Judy Rietveld

English Horn

Judy Rietveld  
Peter Voisey

Clarinet

Joanne Krzyszkowski  
Arthur Luck  
James Petry Claudia  
Linda Switt  
Hsiao-Ling Tsai



Bassoon

Christine Cardinal  
Aleksandar Popovic  
Darrell Steele

Trumpet

Timothy Birtch  
Jason Czuba  
Melody Stepto

Harp

Agnes Lee

Contrabassoon

Christine Cardinal

Trombone

Emily Harris  
Ross Harwell  
Dean Pattison

Percussion

Anne Marie Borth  
Chris Braun  
Tiina Laukkenen  
Jackie McCaig

Horn

Sam King  
Darcy McFadyen  
Jane McKay  
Ruth Woodward  
Julia Yang

Tuba

Alex Kidston

Piano

Guy Lalime

Celeste

Andrea Stoneman

\* Concertmaster  
+ Principal

\*\*\*\*\*

COACHES

Professor Thomas Monohan: strings  
Professor Eugene Rittich: winds, brass, percussion

\*\*\*\*\*

Peter Bergamin  
Musical Assistant to Michel Tabachnik  
Manager and Librarian of  
University of Toronto Symphony Orchestra

\*\*\*\*\*